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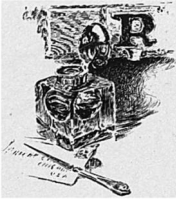
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## TWO CLEVER COLLABORATORS IN ILLUSTRATION

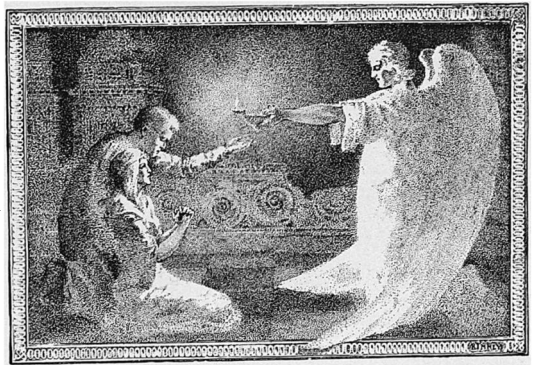


AP on a studio door in the Fine Arts Building, Chicago, on which are two names, Troy S. Kinney and Margaret West Kinney, and one will daily find two artists hard at work. But the products of this studio bear but one signature—"Kinney." This apparent mathematical discrepancy causes no small amount of comment. When either Mr. or Mrs. Kinney—for the indefatigable workers are husband and wife—

are asked who executed a particular illustration of a set of illustrations, one or the other will answer, "Both of us did it." While it is not unusual for an artist to marry another artist, one rarely finds these artistic copartnerships using a unified firm name, each member of the combination willing to forswear personal glory in devotion to artistic success.

But how do these two artists jointly make an illustration? They surely cannot work on the same picture at the same time? Yes and no. In planning all the details of a picture, the matter is thought over and discussed, and a scheme is agreed upon. Then, in actual execution, they collaborate in the fullest sense of the term, and each criticises the other's work and makes suggestions. Thus each has the benefit of a broader point of view than either could possibly have without the other's assistance. Then, besides the "two-heads-better-than-one idea," they also have the advantage of both feminine and masculine ideas and temperaments. In much work this latter is of great importance, especially in illustrating the emotional subtleties of a novel.

The possibilities of the co-operation of Mr. and Mrs. Kinney are



CHAPTER HEAD FOR HENRIK IBSEN  
By the Kinneys  
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further enhanced by the broad and rather diverse training of each. Mrs. Kinney, born Margaret W. West, a daughter of John A. West,



ILLUSTRATION FROM "MARGOT"

By the Kinneys

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is a native of Peoria, Illinois. She began to use a pencil very early, but her first serious art-study was done in the Art Students' League

in New York. After a year there she went with the famous Du Mond class to Crécy-en-Brie, and spent a summer painting French landscapes and drawing from the figure. Then she went to Paris, where she studied four years, at first under Lefébvre and Fleury, and after-

ward Merçon, Collin, and Whistler. Holland landscapes and Dutch peasants then attracted her brush for a time. Returning to America, she came to Chicago and applied herself to portraits and landscapes. Then followed a short period of inactivity.

Mr. Kinney was born in Chicago. As a boy, animals, soldiers, and ships especially interested him, and he drew them cleverly on his slate. Having been encouraged to draw by his mother, when college was suggested a family dilemma arose. But a compromise was effected, and he entered the academical department of Yale. While there he did extra work in the Yale Art School under Professor John F. Weir. Art and literature

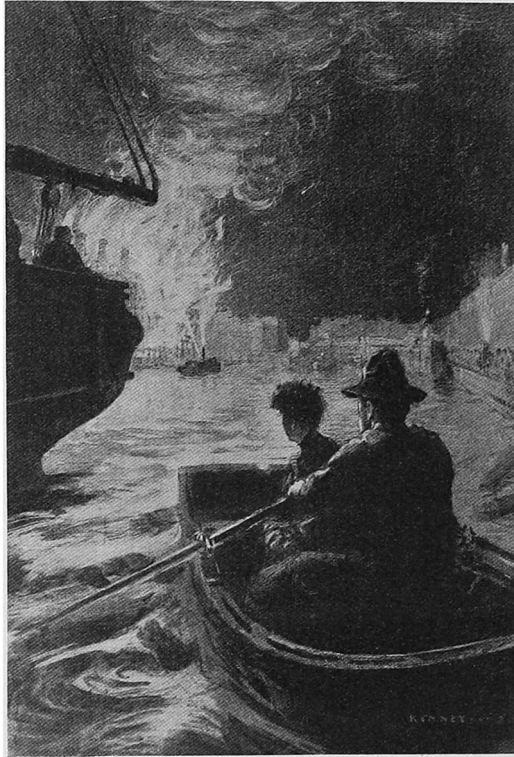


OVERTURN OF A CRUCIBLE  
By the Kinneys

were the specialized courses in which he chiefly worked. After graduating he returned to Chicago and devoted himself to the further study of art in the Art Institute, and to designing and illustrating. In his case, too, there ensued a short period of inactivity, which ended in June, 1900, with his marriage to Miss West, in the studio which they occupy at present. Since that time they have both been actively engaged in the work of illustrating and decorating.

The union of forces resulting from the marriage of the two artists manifests itself in many ways. The university-trained mind and the Paris-trained mind regularly work on the same pictures. If the influences of Yale and Paris, the experience of painting portraits and landscapes, of designing and illustrating, are added together, and the masculine and feminine elements are further considered, one does not wonder that the work of the Kinneys displays unusual versatility.

In addition to this union of abilities, it has been the good fortune of both these artists to have inherited strong constitutions. With these as a foundation, and ambition as a spur, they have developed a degree of endurance that approaches the phenomenal. Among the vicissitudes of the work of illustration is the "rush job"—the demand for such pictures as the artist can, by the omission of other duties or by self-punishment, produce in a few days or even a few hours. I have known the Kinneys to work sixty continuous hours on a set of illustrations that had to be "hurried," stopping only for meals that were brought into the studio. Again, on the proscenium decorations for the Chicago Grand Opera House, they worked twenty hours every day for two weeks. Whether or not this idyllic decoration shows the tension under which it was produced, those who have seen it may answer. I can see no indications of such tension.



BURNING OF THE FACTORY  
By the Kinneys

In order to obtain such results under conditions so trying, one must work with enthusiasm. Enthusiasm is an easy mood to counter-



ILLUSTRATION FROM "MARGOT"

By the Kinneys

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feit for a few hours, but to retain it for weeks and even months, it must belong to one's temperament. One must keep it and carry it

with him, to be drawn on when needed. Those who know the Kinneys need not be told that they are enthusiasts of a most pronounced type.



ILLUSTRATION FROM "MARGOT"

By the Kinneys

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On the school which an artist follows depends largely the sort of picture he paints. Innumerable are the styles, the schools, and the



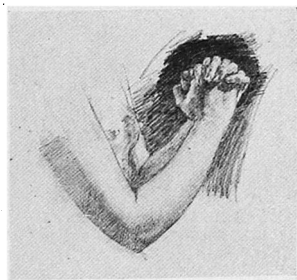
STUDY FOR ILLUSTRATION  
By the Kinneys

theories of art. But neither of the Kinneys claim allegiance to any mode or master of art. To represent truth in a charming manner is the aim of each. They hold that one of the essential elements of an artistic temperament is a highly developed capability of enjoyment. A true artist of any training not only sees more clearly than the person lacking artistic proclivities, but is more than ordinarily quickened by what he sees. It is the privilege of the artist to transmit to

others the record of his keener sight and fuller enjoyment through his pictures or illustrations.

This, of course, is a recognized truth, or authors and publishers would not go to the expense of obtaining illustrations for their books. If truth alone were needed, diagrams with explanatory charts, to assist the reader to understand the author's meaning, would suffice. We have all seen illustrations, by the way, that reminded us of this sort of primitive truth presentation.

When actors make a study of a new rôle, they frequently dress the part and live (by study and thought) in the period of the story. A similar practice is followed in the studio and home of the Kinneys each time a new manuscript is received. The book is generally read aloud, a course which takes more time and energy than silent reading, but which insures a more comprehensive knowledge of the story. Then discussion of



STUDY OF HANDS  
By Troy Kinney



the manuscript, its period of history, its characters, and so forth follows. Once it was a novel on present economic conditions, and in the first reading as much time was spent in discussion of one character and a single speech, as would have sufficed to read the whole book through. As long as the work on a set of pictures lasts the study and discussions continue.

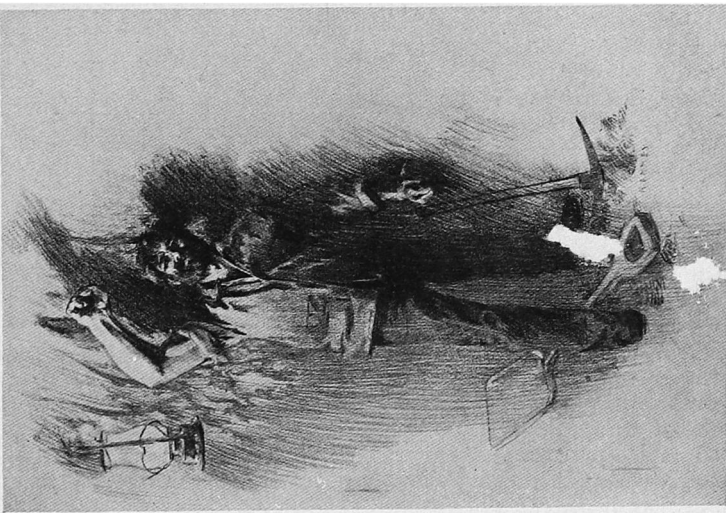
Live with a novel for even a month, and one will have a fair idea of all it portrays. A month, of course, is a short time for an illustrator to work on a full set of pictures, the time required is generally much longer, and consequently a more

intimate knowledge of plot and characters is gained. Every iota of information an artist attains in this manner shows in the pictures with which he enriches a manuscript. One can no more supply a substitute for such knowledge and its results than he can supply a satisfactory substitute for enthusiasm if he does not possess it.

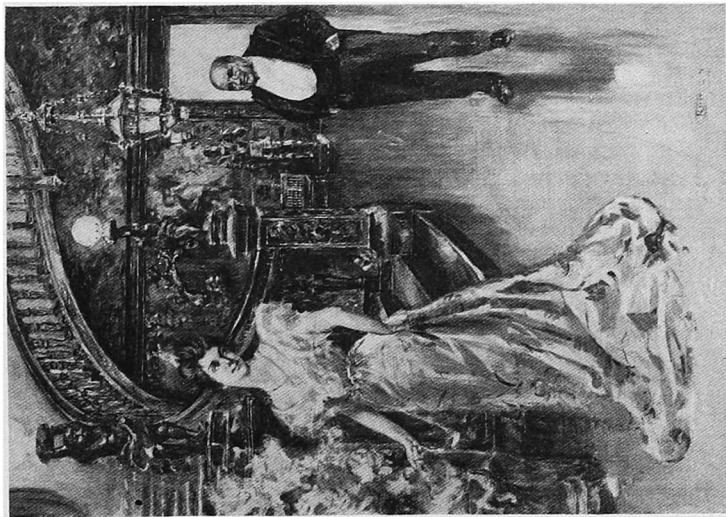
Naturalism as practiced by the Kinneys is something added to a compromise between that which is commonly called realism and that which is termed impressionism. I understand realism to be the elaboration of all details within the scope of the picture, with drawing values and colors based strictly upon an accurate reproduction of the people and things which serve as models for the picture in hand. Impressionism, on the other hand, while it has its basis of sound logic, has come, by a perversion, to be accepted, by some, as meaning a



IN A DYNAMITE FACTORY  
By the Kinneys



**A HAPPY DISCOVERY**  
By the Kinneys



**HOME OF THE NEWLY RICH**  
By the Kinneys

clumsy disregard of drawing, along with exaggeration of color oppositions.

I like the term "naturalism," as the most nearly adequate expression of something which aims to embody the beauties of both realism and impressionism. As contrasted with realism, it eliminates detail which does not add interest or charm to the picture. In the matter of drawing, it renders each character and object as pleasingly as may be, without violation of the broad facts of nature, and in illustration, of the restriction imposed by the manuscript.

This drawing overlooks the accidental defects of the model, tries to make a character as attractive as the facts supplied will permit. Especially does it make the most scrupulous effort to lose none of the beauty that may exist in the smallest and most unimportant object in the composition.

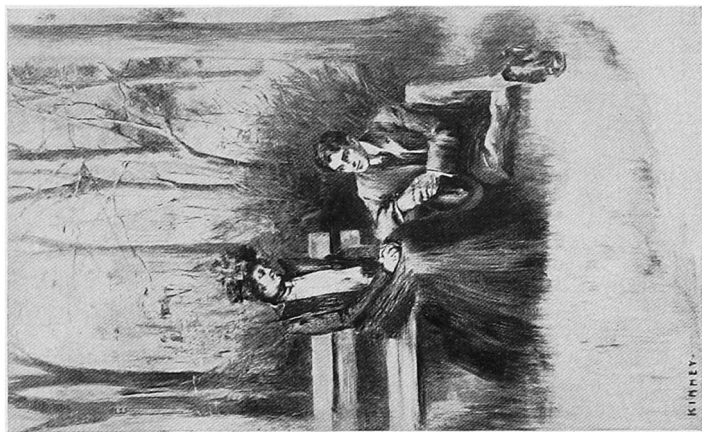
The fact that every artist has his own fancies as to what is beautiful gives each student of nature his own individuality; and the effort to find a rendering which will best express his impression of the beauty of things gives each his characteristic technique. The artist of limited scope of appreciation is liable to see as the beauty of a thing something of the minor and non-essential element of its beauty: the delicacy, for instance, of some of the material which is used in the expression of a motive whose real beauty is in its power. The person of wider scope of appreciation looks in each case for beauty which is peculiarly its own. Consequently he will avoid mixing motives, and his work will show a versatility as broad as the range of subjects which have come under his treatment. Versatility of this sort is a marked quality of the work of the Kinneys.



DRY-POINT ETCHING  
By Troy Kinney



**PORTRAIT SKETCH**  
By Margaret West Kinney



**IN THE PARK**  
By the Kinneys

The Kinneys are comparatively little known in the circles of annual exhibitors at shows and Salons. They have been engrossed in their work as decorators and illustrators, and have had little time since the establishment of the copartnership for the preparation of display canvases. I may say in passing, that Mrs. Kinney's "Huija," a characteristic Holland interior, attracted the most favorable attention at the Philadelphia Exposition of 1896-97, and other specimens of her work shown at local exhibitions have won for her

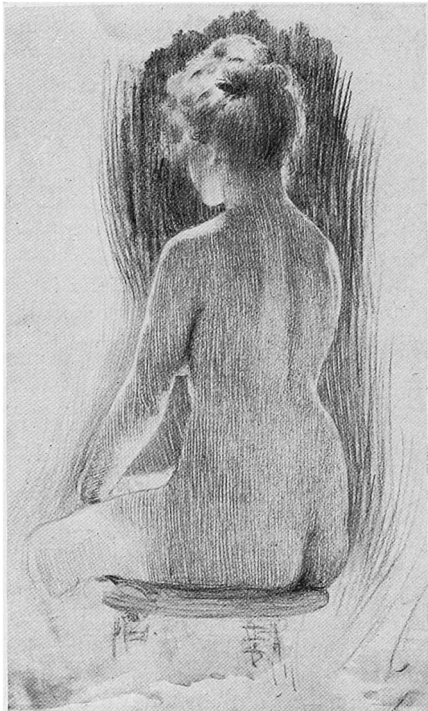


STUDY

By Margaret West Kinney

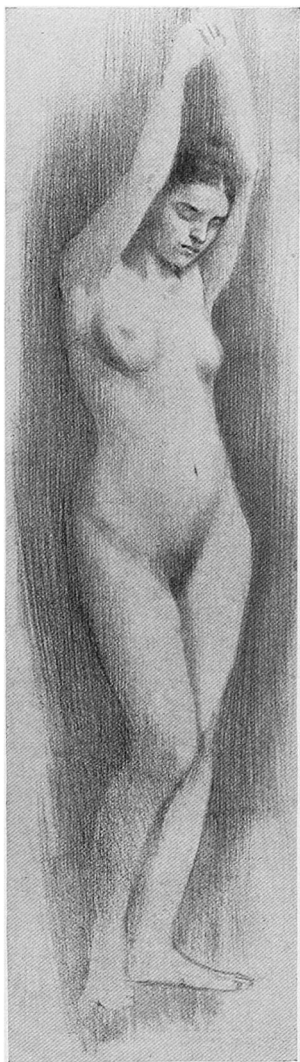
no stinted measure of well-merited praise.

As an oil-painter, the many portraits she has executed show her at her best. One of her special fortes is the depiction of children, and the little tots have furnished her the motive for many of her most exquisite illustrations. For exemplification of this class of drawing the reader is referred to the three accompanying pictures from the



STUDY

By Margaret West Kinney



STUDY

By Margaret West Kinney

recently published "Margot," in which the grace and beauty of the little figures have rarely been excelled.

Reference has been made to the decorations executed by the Kinneys for the Chicago Grand Opera House. These consist of three panels surrounding the proscenium arch. The uppermost, approximately ten by forty feet, is a fanciful composition representing Orpheus and the Muses, and the two upright panels on either side, each approximately ten by fourteen feet, represent respectively Music and Poetry. On a large panel in the foyer of the same house they have a decorative landscape. This work is all characterized by good composition and fine coloring, and is notable as an exemplification of lively imagination and delicate feeling. These four panels are perhaps the most pretentious work of the kind yet attempted by the artists.

Among smaller designs they have successfully undertaken a wide range of subjects. These include book-plates, dainty etchings, eminently successful book covers, but more especially interpretative drawings illustrative of the sentiment and action of books, particularly novels. Among the books illuminated by them may be mentioned "Margot," "A Parfit Gentile Knight," "Swedish Fairy Tales," "Bernardo and Laurette," and "Smoldering Fires."

Illustration is a gift that comparatively few artists possess. It is a peculiar fact that many really eminent workers in other lines of pictorial expression have made a most lamentable failure when they have essayed to interpret the thoughts and feelings of an author, and produce in black and white pictures calculated to enforce

or vivify the text of a poem or novel.

A publisher of my acquaintance recently commissioned an artist

of high repute both as a painter and as a teacher to execute a series of drawings for a book. The work was done and plates were made from the drawings, but only the reputation of the artist prevented the rejection of the whole series. The pictures were used, but to the detriment of the volume and to the chagrin of author and publisher.

The cause of failure may in many cases be hard to seek. The success of the Kinneys I think I have adequately explained. The union of diverse qualities, the free exchange of ideas, and the harsh but helpful criticism of each other's work have given them a many-sidedness, and saved them from mistakes that have been fatal to many another who has undertaken the same sort of work.

HARLOW HYDE.



STUDY  
By Troy Kinney